

# **CANTATA BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

## **INDICE**

<b><u>CONTENIDO</u></b>	<b><u>PAGINAS</u></b>
<b>TEXTOS</b>	<b>003 - 019</b>
<b><u>CORO INICIAL Nº 01</u></b>	
<b>PARTITURA DE DIRECCION</b>	<b>021 – 059</b>
<b>PARTITURA DE OBOES I Y II</b>	<b>061 – 070</b>
<b>PARTITURA DE VIOLINES I Y II</b>	<b>072 - 081</b>
<b>PARTITURA DE VIOLA</b>	<b>083 - 087</b>
<b>PARTITURA DE CONTINUO</b>	<b>089 - 093</b>
 <b><u>CORAL FINAL Nº 07</u></b>	
<b>PARTITURA DE DIRECCION</b>	<b>096 - 098</b>
<b>PARTITURA DE SORANOS</b>	<b>100</b>
<b>PARTITURA DE CONTRALTOS</b>	<b>102</b>
<b>PARTITURA DE TENORES</b>	<b>104</b>
<b>PARTITURA DE BAJOS</b>	<b>106</b>

**COLECCIÓN DE CANTATAS**  
**DE**  
**J.S.BACH**

**CANTATA BWV 005**

**2ª EDICIÓN**

**2008**

**TEXTOS**

**PAGINAS 003 - 019**

## **EVOLUCION MUSICAL DE BACH EN LAS CANTATAS**

**Autor del original** : Gerhard Schumacher .

**Traducción ( del texto francés )** : Antonio Armendáriz .

La producción de Cantatas de Bach depende , por lo que se refiere a la repartición de las obras , de las tareas que correspondían al músico en los diversos puestos que ocupó ; desde el punto de vista musical , varía según el interés sentido por Bach en tal o cual compositor contemporáneo , así como a las circunstancias prácticas de ejecución musical .

Mientras fue organista en **Mühlhausen** ( 1707 /1708 ) y en la corte de **Weimar** ( 1708 / 1714 ) , tuvo que componer en algunas ocasiones Cantatas espirituales o profanas . En **Weimar** , a partir de Marzo de 1714 , intervenir en la composición y en la ejecución de una Cantata religiosa cada mes , formaba parte de sus atribuciones de **Konzertmeister** ., mientras que en el período de 1717 a Abril de 1723 , donde fue Maestro de Capilla en la corte calvinista de **Coethen** , compuso únicamente unas Cantatas de homenaje ; el culto reformado adoptado por el Príncipe no admitía las Cantatas de iglesia . Solamente cuando asumió sus funciones de **Kantor** en Santo Tomás de **Leipzig** , fue cuando Bach tuvo la obligación de ofrecer una Cantata cada domingo ( exceptuando los Domingos 2º , 3º y 4º de Adviento y durante la Cuaresma ) , así como en las festividades de S . Juan , S . Miguel , la fiesta de la Reforma y en las festividades de María . También , solamente en la época de **Leipzig** es cuando comienza a componer sistemáticamente unas Cantatas , constituyendo – si las informaciones suministradas por la necrología son exactas – un fondo de cinco ciclos anuales de Cantatas , correspondientes al año litúrgico . Obrando así , recurría a veces también a unas obras anteriores , de manera que las Cantatas de estos ciclos anuales no vieron todas la luz en **Leipzig** . Durante sus dos primeros años de trabajo en **Leipzig** , llevó a cabo dos ciclos : el tercero lo repartió entre los años 1725 y 1727 y se completó con unas obras de su primo de **Meiningen** , Johann Ludwig Bach . Para los dos últimos ciclos anuales de los cuales hace mención la noticia necrológica , no existen más que unos pocos puntos de referencia : la continuidad cesa antes incluso del año 1730 ; es , al menos , lo que podemos constatar , a partir de las Cantatas llegadas hasta nosotros , pero hasta en los años 1740 Bach compone , de vez en cuando , unas Cantatas aisladas que integra en los ciclos ya existentes .

Los documentos o relatos de la época , relativos a las ejecuciones de las obras informan a este respecto . Es así como la Cantata **BWV 140 , Wachet auf , ruft uns die Stimme** , escrita para el Domingo XXVII después de la Trinidad ( tiempo ordinario ) , fue colocada en el ciclo anual de las Cantatas , con coral inicial . Durante el tiempo que Bach residió en **Leipzig** , únicamente el año 1742 presenta una vez más un número tan grande de Domingos después de la Trinidad . Reorganizó en Cantatas de iglesia algunas de sus Cantatas profanas o bien les tomó prestadas diversas arias o coros , para los cuales hizo escribir unos textos en conformidad con los sentimientos expresados por la música . De este modo , el coro de entrada **Jauchzet , frohlocket** , del **Oratorio de Navidad** ( Cantata para el primer día de

Navidad ) , retoma el coro inicial *Tönet , ihr Pauken , Erschallet Trompeten* de la Cantata de aniversario **BWV 214** .

Dos de las más antiguas Cantatas de Bach conservadas , como son *Aus der Tiefe rufe ich , Herr , zu dir* ( **BWV 131** ) y el *Actus Tragicus* ( *Gottes Zeit ist die allerbeste Zeit* , **BWV 106** ) , difieren esencialmente de las Cantatas posteriores . Las dos consisten en breves episodios que se encadenan unos con otros , los números de solista deben ser considerados más como ariosos que como arias ; los recitativos no existen . Es que los géneros que han servido de modelos en estas composiciones no son las Cantatas de Buxtehude ( como es el caso de la Cantata **BWV 4** , sobre la cual volveremos ) , sino el concierto espiritual y un motete .

El *Actus Tragicus* , compuesto para una ceremonia fúnebre , sorprende por la elección de los textos : citas del Antiguo y del Nuevo Testamento se agrupan y oponen en el canto , de manera que los elementos se interpretan recíprocamente . En numerosas obras fúnebres , que vieron la luz en esta época de Sajonia y Turingia , un proceso parecido se ha degradado hasta convertirse en un vulgar artificio musical . Pero la Cantata de Bach – a propósito de la cual habla Alfred Dürr con el justo título de *una obra genial , tal que raramente tendrían éxito los grandes maestros y con la cual , el joven músico de veintidos años deja de un golpe a todos sus contemporáneos muy por detrás de él* ( *Kantaten II* , pàg. 611 y siguientes ) – se eleva muy por encima de la media por la fuerza expresiva de la superposición de textos y la citación instrumental del canto . Lo que era , en este género , una vieja tradición , recibe un sello personal en la estructuración infinitamente elaborada en los detalles y en la forma . Con una distribución instrumental , que comprende dos flautas de pico y dos violas de gamba con continuo , en la Cantata **BWV 106** o , incluso , oboes , fagot , violín , dos contraltos y continuo , como en la Cantata **BWV 131** , Bach se sitúa también en esta tradición ( propia sobre todo de la Alemania del Sur ) , en la cual es el registro intermedio ( contralto / tenor ) y no el superior de los instrumentos de cuerdas el que se realza .

Las composiciones que datan de la época de Weimar revelan , por primera vez , en el caso de Bach , su conocimiento de la música italiana , transmitida posiblemente por el duque Johann Ernest , de Sajonia-Weimar , también compositor en sus ratos libres y de la cual Bach arregló para órgano dos conciertos . El duque trajo , verosímilmente , de una viaje a los Países Bajos , unas obras de compositores italianos , pues fue poco después de su vuelta ( en 1714 ) , cuando nacieron las primeras transcripciones efectuadas por Bach de unas obras de Vivaldi , impresas sólo en 1713 . Es bajo este punto de vista cuando la orquesta de cuerdas constituye una vez más , en las Cantatas , el fundamento esencial de la parte instrumental . En 1714 aparece en la producción de Bach el poeta **Erdmann Neumeister** quien , en adelante , determina de modo decisivo el tipo mismo de la Cantata de Bach . En algunos aspectos , la historia de la Cantata de Bach es , desde entonces también , la historia del tipo de Cantata forjado por **Neumeister** . Bach utiliza ahí por primera vez el aria "da capo" de la ópera italiana , así como el recitativo , tanto "secco" ( con acompañamiento exclusivo de continuo ) , como "accompagnato" ( con orquesta ) . **Si tengo que expresarme brevemente , una Cantata no es otra cosa , en cuanto a la forma , que un fragmento de ópera , hecho de estilo recitativo y de aria** , declara Neumeister en el prefacio de una

recopilación de textos de sus primeras Cantatas ..... en lo que respecta a las arias , estas deben ..... poseer siempre un sentimiento , o una moral o cualquier otra cosa que les sea propia . Y a este efecto , cada uno puede escoger a su antojo lo que le convenga . Si se puede repetir en un aria , sin que el texto pierda su sentido , es de muy buen efecto musical , (extraído de Spitta , página 467 y siguientes ) . Las Cantatas de Neumeister prevén , por regla general , dos grupos de recitativo y aria de inspiración literaria ; el papel de Bach ha consistido principalmente en añadir el Coral final , pero a veces también en explotar en la parte instrumental , sin utilizar palabras , unos himnos religiosos . Importante y significativa es la forma en la cual alarga los recitativos por medio del arioso , bien sea intercalado para interpretar una palabra-clave bien sea desarrollado al final .

El descubrimiento y el estudio de la música italiana abrieron a Bach nuevos horizontes . En la parte cantada vienen a añadirse , en lo sucesivo , muy a menudo , unos instrumentos obligados , cuya elección y utilización ganan cada vez más en significación simbólica . En la Cantata **BWV 182** , los instrumentos alternan aún frecuentemente ; en la Cantata de Pentecostés **BWV 172 Erschallet , ihr Lieder ( de 1714 )** , Bach utiliza tres trompetas y timbales en la orquesta y el aria **O heiligste Dreifaltigkeit** está escrita para bajo , tres trompetas y continuo : el simbolismo sonoro de los instrumentos ligado a la fanfarria parece revestirse de una significación cristiana . El recitativo y el aria de las Cantatas de Bach requieren un alto grado de virtuosismo por parte de los cantores y de los instrumentistas solistas , a veces también de los ejecutantes del continuo y encierran , además del simbolismo instrumental , un simbolismo temático y figurativo . En la Cantata **BWV 18 , Gleichwie der Regen und Schnee vom Himmel fällt** una de entre las primeras compuestas sobre un texto de Neumeister , diversas palabras del recitativo son ya objeto de un comentario explicativo recurriendo al simbolismo musical .

Al abrirse a las ideas y a la inspiración de la música italiana y uniéndolas , por un proceso de asimilación a sus propias necesidades expresivas , Bach no llega de golpe al equilibrio y a la madurez de las Cantatas de Leipzig , en las cuales un aria o un dúo van siempre precedidas por un recitativo . En las primeras composiciones del género , se encuentra a menudo una sucesión de arias desprovistas de recitativos de transición ( **BWV 172 , 182 , 12** ) sino también una sucesión de recitativos ( **BWV 18** ) ; Bach practica también , después del tipo de Cantata puesto a punto por Neumeister , la alternancia regular recitativo-aria ( **BWV 6** ) y la Cantata de solista ( **BWV 199** ) .

La clasificación de la estructura formal del conjunto unida a menudo a una simetría de los números alrededor de una pieza central , es un aspecto característico de las Cantatas de Leipzig . Otro medio importante para la articulación de la forma consiste en encuadrar uno o dos grupos de recitativo-aria ( eventualmente un dúo ) , por un número de forma libre en la introducción y por el coral final . Habiendo dispuesto Bach en Leipzig de una excelente coral , son sobre todo los coros de obertura los que ganaron en esta época en envergadura y en diversidad formal . Ciertas formas procedentes de la música instrumental se ven modificadas para convertirse en trozos con coro , pasando al género de la Cantata . La forma de obertura francesa , ya utilizada simbólicamente en Weimar para la Cantata del primer Domingo de Adviento ( que marca el comienzo del año litúrgico ) **BWV 61 , Nun komm , der Heiden Heiland** , es retomada , por ejemplo , en las Cantatas **BWV 20** y **BWV 97** . El

Coro de entrada de la Cantata **BWV 7, Christ unser Herr, zum Jordan kam**, ( 1724 ), es, por así decirlo, un movimiento de concierto de violín, si se le comparan respectivamente las secciones con coro y violín solo y las secciones orquestales intermedias con la alternancia entre los pasajes "tutti" y "solo" de un concierto. Uno se siente sorprendido, a este propósito, por la semejanza de esta parte de solo, en su estilo figurativo típicamente violinístico, con la parte solo del primer movimiento del **Concierto para violín en La menor**, de Bach.

Cuando Bach se puso a componer Cantatas, la paráfrasis de Coral en el seno de la Cantata era poco corriente. El viejo Buxtehude había llevado a término su tipo de Cantata, los compositores más jóvenes se separaban cada vez más del himno o del Coral, para realizar, en unas formas más libres y unas melodías nuevas que inventaban sobre unas palabras nuevas, sus propias concepciones. En la composición musical, el himno no era propiamente más que el fundamento de la música de órgano correspondiente. Se encuentra, en cambio, en la tradición de la Alemania central y especialmente en la tradición de **Leipzig** desde el siglo XVII y comienzo del siglo XVIII, numerosos ejemplos que muestran que los predicadores tomaban a menudo el himno dominical como base de su prédica y esto porque los textos de las prédicas permanecían invariables durante decenas de años; es probable, sin que se pueda demostrar, que Bach, en colaboración con un teólogo, trabajó de manera que en casi todas las Cantatas con coral inicial de un ciclo anual, basadas en el mismo himno dominical, la música correspondía a la categoría del sermón sobre este himno. Las Cantatas con coro inicial revelan con una claridad particular las relaciones de Bach con la tradición y, al mismo tiempo, la forma en la cual desarrolló y estudió los tipos tradicionales. La Cantata **BWV 4 Christ lag in Todes Banden**, data todavía de la época de **Mülhausen**. La obra se parece formalmente a las Cantatas de Coral Buxtehude por la forma en la cual, después de una breve sinfonía de introducción, cada estrofa está compuesta por una formación diferente. A raíz del encuentro con Buxtehude, Bach renuncia al "ritornello" entre las estrofas, pero en la primera estrofa, añade en el estilo motete del coro un recurso contrapuntístico bastante vivo, a la manera de las partitas de órgano de las primeras décadas del siglo XVII. En las otras estrofas, la melodía del himno es claramente identificable, incluso si el tipo de escritura varía de una estrofa a la otra. En la Cantata **BWV 137, Lobet den Herren**, el texto original del himno se mantiene una vez más tal cual en todas las estrofas, pero Bach ha usado de ella con infinitamente más libertad en esta Cantata, transformando ciertas estrofas en trozos de tipo aria y con instrumentos obligados. Sobre el modelo del tipo de Cantata de Neumeister, inspirado en las Sagradas Escrituras, las Cantatas con Coral inicial de **Leipzig** se construyen de forma general, conservando las palabras de la primera y última estrofa del himno, mientras que las estrofas intermedias se reorganizan en recitativos y arias. Mientras que los recitativos, las arias y el coral final son análogas en cuanto al número de Cantatas sobre otros textos, las composiciones sobre la primera estrofa del texto presentan un interés particular. El coro de entrada de la Cantata **BWV 96, Herr Christ, der einige Gottessohn**, ofrece el tipo de composición más empleado por Bach; la melodía del himno es interpretada por una voz del coro (aquí una contralto), con la cual las otras voces están dirigidas en polifonía y comentan, por medio del simbolismo musical algunas palabras aisladas, pero

son , por sus motivos , independientes del "cantus firmus" . La composición para coro se incorpora en un trozo orquestal autónomo en sí , que proporciona igualmente los interludios entre los versículos del coral . Genéricamente , este tipo deriva del preludio de Coral y del Coral de órgano ; dicho de otro modo , Bach ha transferido a la Cantata la tradición del Coral de órgano y la ha desarrollado ; pues el coro es un motete independiente escrito sobre el tema de un himno , en el sentido en que se comprendía este género al fin del siglo XVI y al comienzo del siglo XVII .

En la Cantata **BWV 140 , Wachet auf , ruft uns die Stimme , de 1731** , Cristo es , según las palabras del himno , el novio y el alma ( del creyente ) la novia . Con el coro de entrada tratado como fantasía de Coral , en una transcripción análoga a la descrita anteriormente , con el Nº 4 constituido por un aria de tenor ( himno ) y con el Coral final ( Nº 7 ) , se han conservado todas las estrofas del texto : a título de complemento se ha recurrido , en el espíritu de diálogo , a unos pasajes del Antiguo y del Nuevo Testamento para los recitativos ( Nº 2 y Nº 5 ) y los dúos ( Nº 3 y Nº 6 ) . El diálogo , como género musical , fue introducido en 1644 por Andreas Hammerschmidt y servía de referencia en la representación personificada de datos religiosos , muy particularmente en la conversación de Dios con el alma humana . Los dos dúos de la Cantata son notables : **Wenn kömmt du , mein Heil** une al tipo de dúo de amor de la ópera barroca , la aspiración del creyente a la salvación sobre un tono melódico y expresivo que es igualmente el de la gran aria **Erbarme dich de la Pasión según San Mateo** , con la cual tiene en común el violín solo . En el segundo dúo **Mein Freund ist mein** ; el sentimiento de amor ardoroso saciado – con oboe como instrumento solista – se ha convertido en un dúo de amor introvertido ; en los dos casos , Bach se ha servido de unas formas de ópera que estaban por esta época perfectamente a punto , pero gracias a su profundización en la expresión y a la elección de los instrumentos obligados , ha conferido a los dos dúos un sentido simbólico suplementario , pues el violín obligado está siempre unido en su caso al ser humano ; por el contrario , las maderas al principio divino . La Cantata **BWV 49 , Ich geh und suche mit Verlangen** , ha sido calificada de diálogo por el mismo Bach , que ha hecho de Cristo ( bajo ) y del alma ( soprano ) el novio y la novia . El número final de la Cantata reposa en la 7ª estrofa del himno **Wie schön leuchtet der Morgenstern** , publicado en 1599 bajo el título **Ein geistliches Brautlied** ( canto nupcial espiritual ) , con **Wachet auf , ruft uns die Stimme** en apéndice de un tratado de edificación ( buen ejemplo ) , caído en el olvido desde hace mucho tiempo . En las dos Cantatas , Bach ha seguido el tema teológico del texto y ha obtenido por la analogía del dúo de amor y de la interiorización de éste , una nueva dimensión expresiva .

La utilización de los instrumentos solistas en las Cantatas de Bach es notable , no cesando éstos de alternarse según las posibilidades prácticas de las cuales disponía el músico . Es así como las partes de órgano obligado que se presentan a partir del año 1726 , estaban destinadas al joven Friedmann , que entonces tenía 16 años . Bach disponía del concurso del célebre músico municipal Reiche como trompeta . Mientras que Bach , en Coethen , escribió las primeras obras concertantes para flauta travesera ( **Sulte en Mi menor , Concierto de Brandenburgo Nº 5** ) , en Leipzig no utilizó más que flautas de pico a partir de 1724 y , a continuación , más a menudo , la flauta travesera , habiendo encontrado un ejecutante conveniente . En esto , como en las

formaciones que comportan instrumentos que se salen de lo común – oboe **da caccia** , **violoncello piccolo** , provisto de una quinta cuerda por sugerencia de Bach y cuyas partes son igualmente ejecutables sobre la **viola pomposa** , concebida también por Bach ( ej.s.; **BWV 6 , 41 , 49 , 180** ) , se muestra su interés por la novedad , pero también su espíritu eminentemente práctico .

Algunas Cantatas contienen , a guisa de introducción , un número instrumental , cuyo modelo proviene de sus propios conciertos de solista , de otras composiciones ( por ejemplo , el **Preludio de la Partita en Mi mayor** para violín solo en la Cantata **BWV 29** ) o más generalmente , del principio concertante .

La multiplicidad y la riqueza que caracterizan , tanto en el dominio vocal como instrumental , las Cantatas de Bach , no son , después de un período de aprendizaje y de maduración de experiencias , una cuestión de desarrollo en el sentido de perfeccionamiento ; descansan más en el despliegue de numerosas posibilidades formales y expresivas , a partir de una reflexión crítica sobre las tradiciones musicales y de una apertura a la renovación internacional .

Octubre de 2006 .



# **BWV 005 – 00 – DATOS BIOGRAFICOS**

## **WO SOLL ICH FLIEHEN HIN ?**

## **¿ HACIA DONDE DEBO HUIR ?**

**Traducción :** Antonio Armendáriz

Pertenece al año de las “**Cantatas con coro de entrada**” y fue creada el 15 de Octubre de 1724 . Está basada sobre el himno de 11 estrofas de Johann Hermann ( 1630 ) , cuyas estrofas intermedias han sido reordenadas en una alternancia de tres **recitativos** y dos **arias** .La elección de este himno para el 19º domingo **después de la Trinidad** , en donde el evangelio trata de la curación de un artrítico , se explica por las palabras de **Jesús** : “**Tus pecados te son perdonados.....( Mt. 9 , 2 )** , que despiertan en cada uno , no sólo la conciencia del pecado , sino también la certidumbre de que la comunidad de los fieles se libera de sus pecados por la muerte de **Jesús** .

El **Nº 1** obedece a la estructura predilecta de la Cantata con Coro de entrada : una parte orquestal independiente , pero cuya temática se desarrolla a partir del comienzo del coral , asimila , versículo a versículo la melodía del coral **Auf meinem lieben Gott** ( a mi amado Dios ) , cantada por la soprano ( con **trompeta de varas** , una especie de trombón con embocadura de trompeta ) y sostenida por el resto de las voces .

Unos sentimientos contrarios confieren su impronta a las dos arias : en la primera ( **Nº 3** ) , con alto obligado , domina el movimiento ininterrumpido , ilustrando el **manantial divino** , mientras que en la 2ª ( **Nº 5** ) , reina un ritmo apasionado , vigorosamente acentuado y cortado por pausas para acentuar el concepto **Verstumme** ( Permanece mudo.....) . Entre los recitativos , el **Nº 4** se resalta por una combinación con la melodía coral del oboe ; así se encuentra subrayado el pasaje de la conciencia del pecado con la consolación , de un significado decisivo , al mismo tiempo que el eje central de la obra , la cual adquiere por ello una estructura simétrica . Un coral de forma habitual concluye la Cantata con sobriedad .

# **BWV 005 – 01 – CORO DE ENTRADA**

## **TEXTOS**

### **Alemán :**

*Wo soll ich fliehen hin ,  
Weil ich beschweret bin  
mit viel und großen Sünden ?  
Wo soll ich Rettung finden ?  
Wenn all Welt herkäme ,  
Mein angst sie nicht wegnähme .*

### **Español** ( Traducción A.Armendáriz )

*¿ Hacia dónde debo huír ,  
cargado como estoy  
con tan graves y tan numerosos pecados ?  
¿ Dónde puedo encontrar socorro ?  
Nada en el mundo  
Podría evitar mi angustia .*

### **Francés**

*Où dois-je m'enfuir ,  
Chargé que je suis  
De si graves et si nombreux péchés ?  
Où puis-je trouver secours ?  
Rien au monde  
Ne pourrait m'enlever mon angoisse .*

### **Inglés**

*Whither shall I flee ,  
Because I am burdened  
With many and great sins ?  
Where shall I find rescue ?  
If all the world came here ,  
It would not take away my fear .*

## **BWV 005 – 02 – RECITATIVO**

### **TEXTOS**

#### **Alemán**

*Der Sünden Wust hat mich nur befleckt ,  
Er hat vielmehr den ganzen Geist bedeckt ,  
Gott müße mich als unrein von sich treiben ,  
Doch weil ein Tropfen heiliges Blut  
So große Wunder tut ,  
Kann ich noch unverstoßen bleiben .  
Die Wunden sind ein offnes Meer ,  
Dahin ich meine Sünde senke ,  
Und wenn ich mich zu diesem Strome lenke ,  
So macht er mich von meinen Flecken leer .*

#### **Español** ( Traducción : A.Armendáriz )

*El horrible pecado no ha hecho más que ensuciarme ,  
Se ha apoderado de todo mi espíritu ,  
Dios debía alejarme de El por mi impureza ,  
Pero puesto que una gota de Su sagrada Sangre  
Realiza tales milagros ,  
Se me permite no ser rechazado .  
Las ( Sus ) llagas son un mar abierto ,  
Donde ahogo mis pecados ,  
Y si me entrego a esta corriente ,  
Me purifica de mi suciedad .*

#### **Francés**

*L'horrible péché n'a pas fait que me souiller ,  
Il s'est emparé de mon esprit entier ,  
Dieu devrait , pour mon impureté , me rejeter de lui ,  
Mais parce qu'une goutte de son sang sacré  
Accomplit de tels miracles ,  
Il m'est permis de n'être pas répudié .  
Les plaies sont une mer ouverte  
Où je noie mes péchés  
Et si je me livre a ce courant  
Il me purifie de ma souillure .*

**Inglés**

*The refuse of sin has not only stained me ,  
It has far more covered my whole spirit ,  
God would have to drive me from Him as impure ,  
Yet since a drop sacred blood  
Does such wonders ,  
I can remain unrejected .  
The wounds are an open sea  
In which I sink my sins ,  
And when I steer my self to this stream ,  
It makes me free of my sin .*

## **BWV 005 – 03 – ARIA**

### **TEXTOS**

#### **Alemán :**

*Ergieße dich reichlich , du göttliche Quelle ,  
Ach , walle mit blutigen Strömen auf mich !  
Es fühlet mein Herze die tröstliche Stunde ,  
Nun sinken die drückenden Lasten zu Grunde ,  
Es wäschet die sündlichen Flecken von sich .*

#### **Español** ( Traducción : A.Armendáriz )

*Derrámate en abundancia ; Oh , divino manantial !  
¡ Ah ! ; Haz brotar sobre mí torrentes de sangre !  
La consolación de este instante llena mi corazón ,  
El peso de los pecados se desvanece ,  
Y la suciedad del mal se lava por sí misma .*

#### **Francés**

*Répands-toi en abondance , ô source divine ,  
Ah ! fais jaillir sur moi les flots de sang !  
La consolation de cet instant emplit mon coeur ,  
Le poids des péchés s'évanouit  
Et la souillure du mal se lave d'elle – même .*

#### **Inglés**

*Pour forth abundantly , thou divine spring ,  
Oh , flow with bloody streams on me !  
My heart feels the comforting hour ,  
The oppressing burdens now sink to the bottom ,  
It washes then sinful stains away from itself .*

## **BWV 005 – 04 – RECITATIVO**

### **TEXTOS**

#### **Alemán :**

**Mein treuer Heiland tröstet mich ,  
Es sei verscharrt in seinem Grabe ,  
Was ich gesündigt habe ;  
Ist mein Verbrechen noch so groß ,  
Er macht mich frei und los .  
Wenn Gläubige die Zuflucht bei ihm finden ,  
Muß Angst und Pein  
Nicht mehr gefährlich sein  
Und alsobald verschwinden ;  
Ihr Seelenschatz , ihr höchstes Gut  
Ist Jesu unschätzbare Blut ;  
Es ist ihr Schutz vor Teufel , Tod , und Sünden ,  
Indem sie überwinden .**

#### **Español** ( Traducción : A.Armendáriz )

**Mi fiel Salvador me consuela ,  
En Su Sepulcro se han sepultado ,  
Todos los pecados que he cometido ;  
Cualquiera que sea la extensión de mi crimen ,  
Me libra de él .  
Cuando los creyentes encuentran refugio cerca de El ,  
No temen ya  
La angustia y los tormentos  
Que se desvanecen en seguida ;  
La Sangre inestimable de Jesús  
Es el tesoro de Su Alma , Su Bien supremo ;  
Es Su protección  
Por la cual superan al diablo , a la uerte y a los pecados .**

### **Francés**

*Mon fidèle Sauveur me console ,  
Dans son tombeau sont enfuis  
Tous les péchés que j'ai commis ;  
Quelle que soit l'étendue de mon crime ,  
Il m'en délivre .  
Quand les croyants trouvent refuge auprès de lui ,  
Ils ne risquent plus  
L'angoisse et les tourments  
Qui s'évanouissent aussitôt ;  
Le sang inestimable de Jesús  
Est le trésor de leur âme , leur bien suprême ;  
Il est leur protection  
Par laquelle ils surmontent le diable , la mort et les péchés .*

### **Inglés**

*My faithful Saviour consoles me ,  
Let His tomb bury all  
The Sins I have committed ;  
However great my crime ,  
He frees and liberates me .  
When believers find refuge in Him ,  
Fear and pain  
Need no longer be any danger ,  
And disappear forthwith ;  
Their souls' treasure , their greatest possession  
Is Jesu's priceless blood ;  
It is their protection against devil , death and sin ,  
While they overcome .*

## **BWV 005 – 05 – ARIA**

### **TEXTOS**

#### **Alemán**

*Verstumme , Höllenheer ,  
Du machst mir nicht verzagt !  
Ich darf des Blut dir zeigen ,  
So mußst du plötzlich schweigen ,  
Es ist in Gott gewagt .*

#### **Español** ( traducción : A.Armendáriz )

*¡ Permanece mudo , ejército infernal !  
¡ No me quitarás mi valor !  
No tengo más que mostrarte una gota de esta Sangre ,  
Para reducirte , en el acto , al silencio ,  
Me atreveré en el nombre del Señor .*

#### **Francés**

*Reste muette , armée infernale ,  
Tu ne m'enlèveras pas mon courage !  
Je n'ai qu'à te montrer une goutte de ce sang  
Pour te réduire sur le champ au silence ,  
Je l'oserai au nom du Seigneur .*

#### **Inglés**

*Be silent , host of Hell  
You do not make me fear !  
I may show you this blood ,  
Then must you suddenly be mute ,  
In can be dared in Good .*



# **BWV 005 – 06 – RECITATIVO**

## **TEXTOS**

### **Alemán**

*Ich bin ja nur das kleinste Teil der Welt  
Und da des Blutes edler Saft  
Unendlich große Kraft  
Bewährt erhält ,  
Daß jeder Tropfen , so auch noch so klein ,  
Die ganze Welt kann rein  
Von Sünden machen ,  
So laß dein Blut  
Ja nicht an mir verderben ,  
Es komme mir zugut ,  
Daß ich den Himmel kann ererben .*

### **Español** ( Traducción : A. Armendáriz )

*No soy más que la ínfima parte del mundo  
Pero como el noble líquido de la sangre  
Conserva Su poder infinito  
Y cada gota , por pequeña que sea ,  
Puede purificar el mundo entero  
De sus pecados ,  
No viertas Tu Sangre  
En vano por mí ,  
Y haz que me ayude  
A ganar el Cielo .*

### **Francés**

*Je ne suis que la plus infime parcelle du monde  
Mais comme la noble liqueur du sang  
Conserve son pouvoir infini  
Et que chaque goutte , aussi infime soit-elle ,  
Peut purifier l'univers entier  
De ses péchés ,  
Ne verse pas ton sang  
En vain pour moi  
Et fais qu'il m'aide  
A gagner le Ciel .*

**Inglés**

*I am after all only the tiniest part of the world ,  
And since the blood's precious fluid  
Infinitely great power  
Preserves within it ,  
So that each drop , be it ever so small ,  
Can make the whole world  
Pure of sin ,  
Then let not Thy blood  
Be spoiled in me ,  
May it benefit me ,  
That I can inherit Heaven .*

# **BWV 005 – 07 – CORAL FINAL**

## **TEXTOS**

### **Alemán**

*Führ auch mein Herz und Sinn  
Durch deinem Geist dahin ,  
Daß ich mög alles meiden ,  
Was mich und dich kann scheiden ,  
Und ich in deinem Leibe  
Ein Gliedmaß ewig bleibe .*

### **Español** ( Traducción : A. Armendáriz )

*Haz que Tu Espíritu  
Incite también a mi corazón y a mi alma  
A evitar  
Todo lo que pueda separarme de Ti  
Y que sea eternamente  
Un miembro de Tu cuerpo .*

### **Francés**

*Fais que ton esprit  
Incite aussi mon coeur et mon âme  
A éviter  
Tout ce qui peut me séparer de toi  
Et que je reste éternellement  
Un membre de ton corps .*

### **Inglés**

*Guide also my Heart and thought  
Through Thy Spirit on their way ,  
That I am able to avoid  
All that can separe me and Thee ,  
And I remain eternally  
A member of Thy body .*

**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICION**

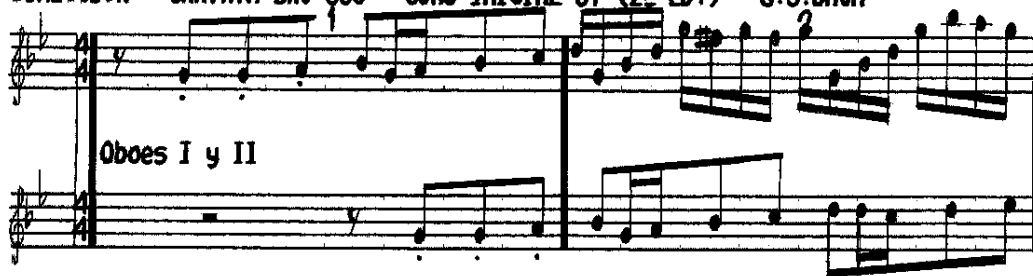
**CORO DE ENTRADA Nº 01**

**PARTITURA DE DIRECCION**

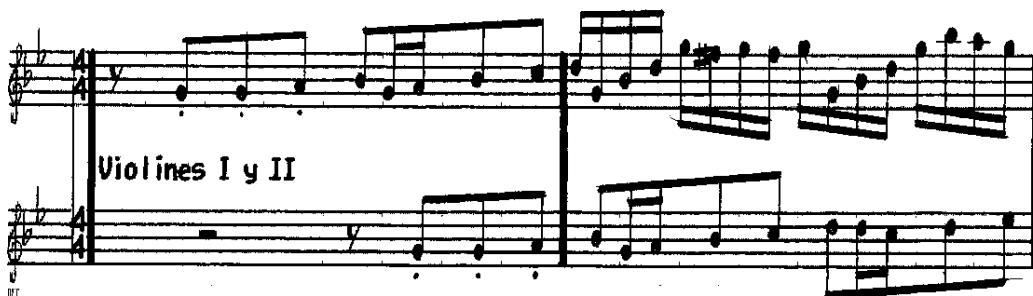
**PAGINAS 021 – 059**

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II



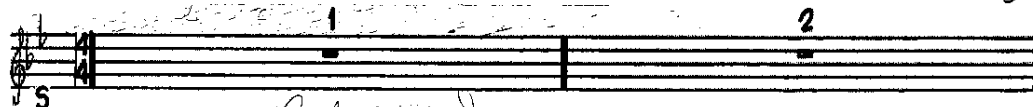
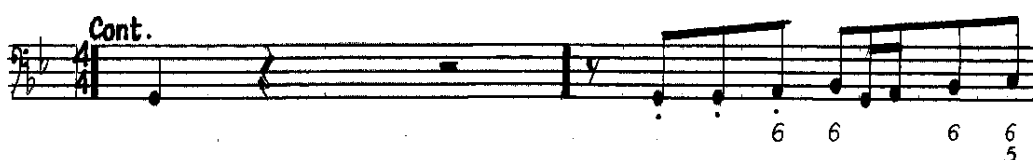
Violines I y II



Viola



Cont.



*An Loidz*  
8 AGO. 2008  
*Armeda*

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Two staves of music for Oboes I and II. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in the second measure.

Violines I y II

Two staves of music for Violins I and II. The key signature has two flats, and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes.

Viola

A single staff of music for the Viola. The key signature has two flats, and the time signature is 4/4. The music consists of quarter notes, with the number '3' written above the second measure and '4' above the fourth measure.

Cont

A single staff of music for the Continuo. The key signature has two flats, and the time signature is 4/4. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The number '3' is written above the second measure and '4' above the fourth measure.

C

A single staff of music for the Cello. The key signature has two flats, and the time signature is 4/4. The music consists of quarter notes, with the letter 'C' written below the first measure.

B

A single staff of music for the Bass. The key signature has two flats, and the time signature is 4/4. The music consists of quarter notes, with the letter 'B' written below the first measure.

B

A single staff of music for the Bass. The key signature has two flats, and the time signature is 4/4. The music consists of quarter notes, with the letter 'B' written below the first measure.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

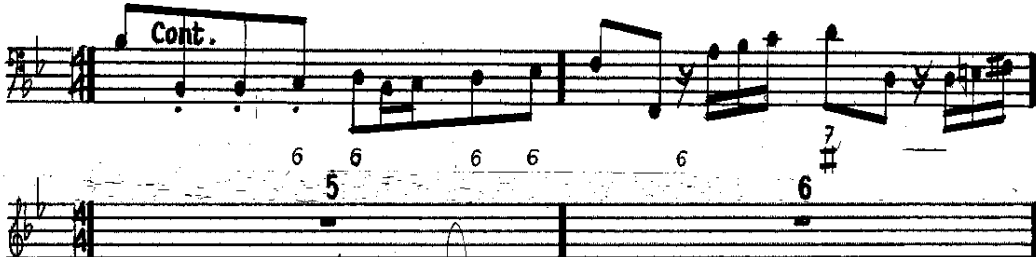
Oboes I y II



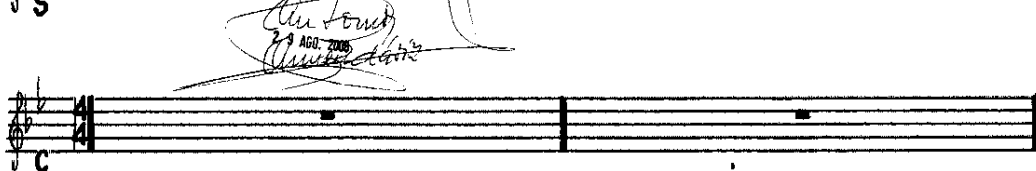
Violines I y II



Viola



Cont.



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 7 and 8 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Violines I y II

Measures 7 and 8 of the Violin I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Viola

Measures 7 and 8 of the Viola part. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Cont.

Measures 7 and 8 of the Continuo part. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Measures 7 and 8 of the Continuo part. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Measures 7 and 8 of the Continuo part. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Measures 7 and 8 of the Continuo part. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.

Measures 7 and 8 of the Continuo part. The notation is in G major (one sharp) and 4/4 time. Measure 7 contains a half note G4 and a half note E4. Measure 8 contains a half note G4 and a half note E4.



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

9 10 tr

Violines I y II

9 10 tr

Viola

9 10

Cont.

9 10

S

C

T

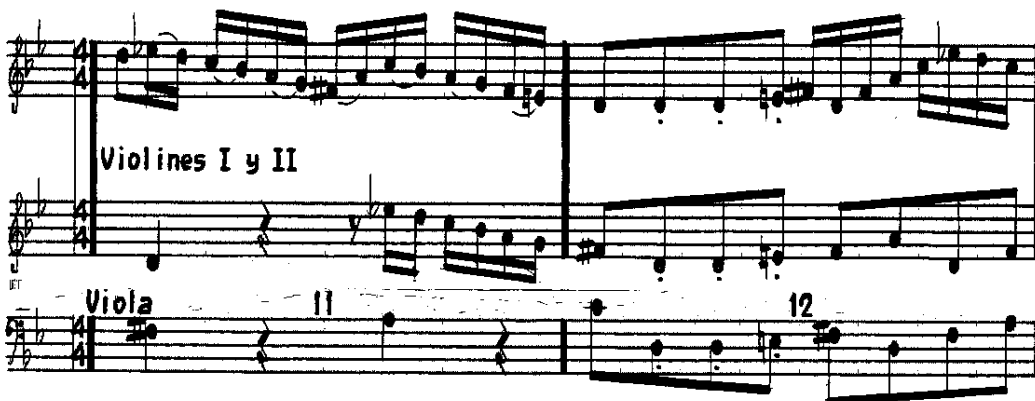
B

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

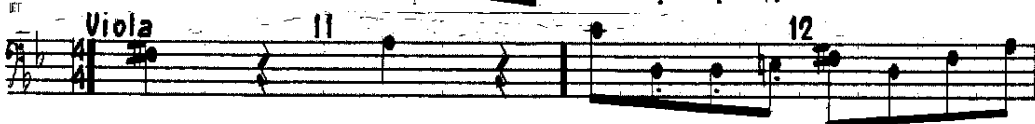
Oboes I y II



Violines I y II



Viola



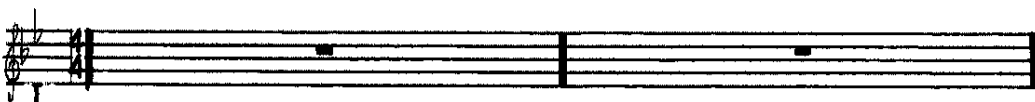
Cont.



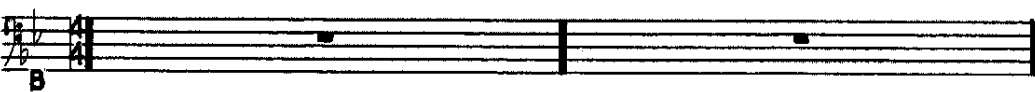
S



C



T



B



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 13 and 14 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4. The parts are written on a single staff with a brace indicating they are for two players.

Violines I y II

Measures 13 and 14 of the Violin I and II parts. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4. The parts are written on a single staff with a brace indicating they are for two players.

Viola

Measures 13 and 14 of the Viola part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

Continuo

Measures 13 and 14 of the Continuo part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

13 14

Measures 13 and 14 of the Continuo part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

13 14

Measures 13 and 14 of the Continuo part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

13 14

Measures 13 and 14 of the Continuo part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

13 14

Measures 13 and 14 of the Continuo part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

13 14

Measures 13 and 14 of the Continuo part. The notation is in G major and 4/4 time. Measure 13 shows a melodic line starting on G4, moving up stepwise to D5. Measure 14 continues the line, ending on G4.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

15 16

Oboes I y II

Two staves of music for Oboes I and II. Measure 15 shows a melodic line with eighth and sixteenth notes. Measure 16 continues the line with similar rhythmic values. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Violines I y II

Two staves of music for Violins I and II. Measure 15 features a melodic line with eighth and sixteenth notes. Measure 16 continues the line. The key signature has two flats, and the time signature is 4/4.

Viola

15 16

One staff of music for Viola. Measure 15 shows a melodic line with eighth and sixteenth notes. Measure 16 continues the line. The key signature has two flats, and the time signature is 4/4.

Cont.

One staff of music for Continuo. Measure 15 shows a melodic line with eighth and sixteenth notes. Measure 16 continues the line. The key signature has two flats, and the time signature is 4/4.

15 16

Two empty musical staves, likely for Soprano and Alto voices, corresponding to measures 15 and 16. The key signature has two flats, and the time signature is 4/4.

15 16

Two empty musical staves, likely for Tenor and Bass voices, corresponding to measures 15 and 16. The key signature has two flats, and the time signature is 4/4.

An empty musical staff, likely for a keyboard or lute part, corresponding to measure 15. The key signature has two flats, and the time signature is 4/4.

An empty musical staff, likely for a keyboard or lute part, corresponding to measure 16. The key signature has two flats, and the time signature is 4/4.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 17 and 18 of the Oboe I and II parts. The notation shows eighth and sixteenth notes with slurs and ties. Measure 17 has a sharp sign above the staff.

Violines I y II

Measures 17 and 18 of the Violin I and II parts. The notation shows eighth and sixteenth notes with slurs and ties. Measure 17 has a sharp sign above the staff.

Viola

Measures 17 and 18 of the Viola part. The notation shows eighth and sixteenth notes with slurs and ties. Measure 17 has a sharp sign above the staff.

Cont.

Measures 17 and 18 of the Continuo part. The notation shows eighth and sixteenth notes with slurs and ties. Measure 17 has a sharp sign above the staff. Fingerings are indicated: 5, 3, 5, 3, 7b, 5b, 6b, 5b.

Handwritten signature and date: Cantata BWV 005, 17/12/73

Handwritten signature and date: Cantata BWV 005, 17/12/73.

Handwritten signature and date: Cantata BWV 005, 17/12/73

Handwritten signature and date: Cantata BWV 005, 17/12/73.

Handwritten signature and date: Cantata BWV 005, 17/12/73

Handwritten signature and date: Cantata BWV 005, 17/12/73.

Handwritten signature and date: Cantata BWV 005, 17/12/73

Handwritten signature and date: Cantata BWV 005, 17/12/73.

Handwritten signature and date: Cantata BWV 005, 17/12/73

Handwritten signature and date: Cantata BWV 005, 17/12/73.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Violines I y II

Viola

Cont.

Soprano (S)

Alto (A)

Tenore (T)

Basso (B)

*Antonio*  
29 AGO. 2008  
*Amadeo*

¿ A dón-de pue- do ir a dón-de  
Wo soll ich Flie- hen hin wo soll ich

¿ A dón-de pue- do  
Wo soll ich flie- hen

A dón-de  
Wo soll ich

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 21 and 22 of the Oboe I and II parts. The key signature is one flat (B-flat), and the time signature is 4/4. The notation shows eighth and sixteenth notes with various accidentals.

Violines I y II

Measures 21 and 22 of the Violin I and II parts. The notation is similar to the Oboe parts, featuring eighth and sixteenth notes with accidentals.

Viola

Measures 21 and 22 of the Viola part. The notation shows eighth and sixteenth notes with accidentals.

Cont.

Measures 21 and 22 of the Continuo part. The notation shows a single note in measure 21 and a whole note in measure 22. Fingering numbers (6, 4, 2, 6, 6, 7, 5, 7, 5) are written below the staff.

Measures 21 and 22 of the Soprano part. The notation shows a whole note in measure 21 and a whole note in measure 22.

S  
E- pue- do  
A- flie- hen

Measures 21 and 22 of the Soprano part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

C  
E- pue- do ir a dón- de  
A- flie- hen hin wo soll ich pue- flie- do hen

Measures 21 and 22 of the Contralto part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

E- ir a dón- de  
A- hin wo soll ich pue- do ir a dón- de pue- do  
flie- hen hin wo soll ich flie- hen

Measures 21 and 22 of the Tenor part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

B  
E- pue- do ir  
A- flie- hen hin a dón- de pue- do  
flie- hen wo soll ich flie- hen

Measures 21 and 22 of the Bass part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

E- pue- do ir  
A- flie- hen hin a dón- de pue- do  
flie- hen wo soll ich flie- hen

Measures 21 and 22 of the Bass part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

E- pue- do ir  
A- flie- hen hin a dón- de pue- do  
flie- hen wo soll ich flie- hen

Measures 21 and 22 of the Bass part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

E- pue- do ir  
A- flie- hen hin a dón- de pue- do  
flie- hen wo soll ich flie- hen

Measures 21 and 22 of the Bass part with lyrics. The notation shows a whole note in measure 21 and a whole note in measure 22.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 23 and 24 of the Oboe I and II parts. The notation shows eighth and sixteenth notes with various accidentals.

Violines I y II

Measures 23 and 24 of the Violin I and II parts. The notation shows eighth and sixteenth notes with various accidentals.

Viola

Measures 23 and 24 of the Viola part. The notation shows eighth and sixteenth notes with various accidentals.

Cont.

Measures 23 and 24 of the Continuo part. The notation shows eighth and sixteenth notes with various accidentals.

Handwritten signature: *Chris Jones*  
29 AGO. 2008  
Handwritten signature: *Chris Jones*

Soprano (S): E-ir, A-hin

Measures 23 and 24 of the Soprano part. The notation shows eighth and sixteenth notes with various accidentals.

Alto (A): E-ir, A-hin

Measures 23 and 24 of the Alto part. The notation shows eighth and sixteenth notes with various accidentals.

Tenore (T): E-ir, A-hin

Measures 23 and 24 of the Tenor part. The notation shows eighth and sixteenth notes with various accidentals.

Bass (B): E-ir, A-hin

Measures 23 and 24 of the Bass part. The notation shows eighth and sixteenth notes with various accidentals.

Chorus (C): E-ir, A-hin

Measures 23 and 24 of the Chorus part. The notation shows eighth and sixteenth notes with various accidentals.

Chorus (C): E-ir, A-hin

Measures 23 and 24 of the Chorus part. The notation shows eighth and sixteenth notes with various accidentals.

Chorus (C): E-ir, A-hin

Measures 23 and 24 of the Chorus part. The notation shows eighth and sixteenth notes with various accidentals.

Chorus (C): E-ir, A-hin

Measures 23 and 24 of the Chorus part. The notation shows eighth and sixteenth notes with various accidentals.



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 25 and 26 of the Oboe I and II parts. The notation shows eighth and sixteenth notes with stems, and measure numbers 25 and 26 are indicated above the staves.

Violines I y II

Measures 25 and 26 of the Violin I and II parts. The notation shows eighth and sixteenth notes with stems. A handwritten signature and date "Antonio 9 AGO. 2004" are visible on the right side of the staff.

Viola

Measures 25 and 26 of the Viola part. The notation shows eighth and sixteenth notes with stems. Measure numbers 25 and 26 are indicated above the staff.

Cont.

Measures 25 and 26 of the Continuo part. The notation shows a single line with numbers 6, 4, 2, 5#, 6, 6, #, 6b, 5, and 4, indicating figured bass.

Soprano (S)

Measures 25 and 26 of the Soprano part. The notation shows whole notes. Measure numbers 25 and 26 are indicated above the staff.

E ga- do co- moes-  
A ich be- schwe- ret

Contralto (C)

Measures 25 and 26 of the Contralto part. The notation shows whole notes. Measure numbers 25 and 26 are indicated above the staff.

E co- moes- toy car- ga- does-  
A schwe- ret bin be- schwe- ret toy car- ga- do  
bin weil ich be-

Tenore (T)

Measures 25 and 26 of the Tenore part. The notation shows whole notes. Measure numbers 25 and 26 are indicated above the staff.

E car- ga- do co- moes- toy car- ga- do  
A weil ich be- schwe- ret bin weil ich be-

Bass (B)

Measures 25 and 26 of the Bass part. The notation shows whole notes. Measure numbers 25 and 26 are indicated above the staff.

E car- ga- do co- moes-  
A weil ich be- schwe- ret

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Violines I y II

Viola

Cont.

S

E A

toy bin

C

E co-noes toy car-ga does- toy  
A sue-ret bin be-schue-ret bin

T

E co-noes toy car-ga does- toy  
A sue-ret bin be-schue-ret bin

B

E toy car-ga do co-noes- toy  
A bin weil ich be-schue-ret bin

*Antonio*  
*Amador*

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 29 and 30 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

Violines I y II

Measures 29 and 30 of the Violin I and II parts. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

Viola

Measures 29 and 30 of the Viola part. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

Cont.

Measures 29 and 30 of the Continuo part. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

9 8 6 6 6 5

S

Measures 29 and 30 of the Soprano part. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

C

Measures 29 and 30 of the Alto part. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

T

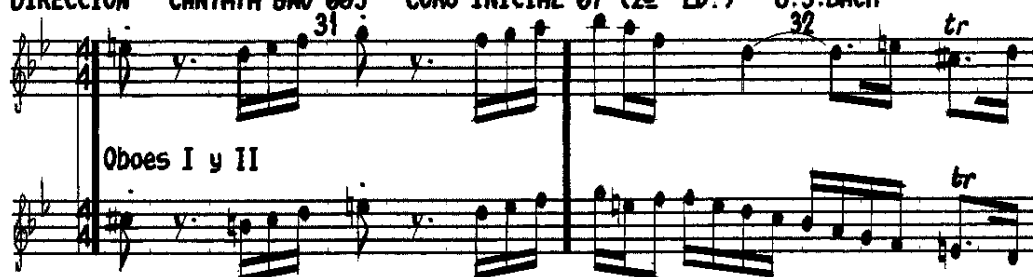
Measures 29 and 30 of the Tenor part. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

B

Measures 29 and 30 of the Bass part. The notation is in G major and 4/4 time. Measure 29 shows a melodic line starting on G4, moving up stepwise to D5. Measure 30 continues the line, ending on D5.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S. BACH

Oboes I y II



Violines I y II



Viola



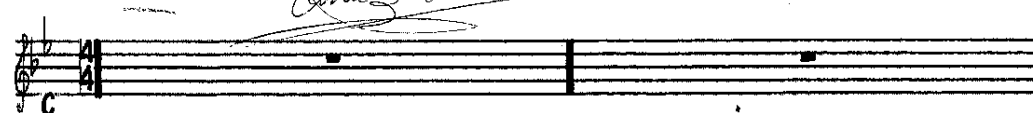
Cont.



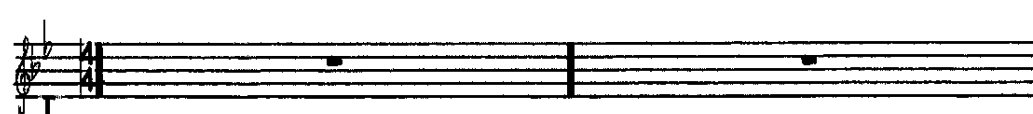
# 4 2 6 6 5 7 5 6 5 #




S



T



T



B

*Antonio López*  
AGOSTO 2008

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 33 and 34 of the Oboe I and II parts. The notation shows eighth and sixteenth notes in a treble clef with a key signature of one flat.

Violines I y II

Measures 33 and 34 of the Violin I and II parts. The notation shows eighth and sixteenth notes in a treble clef with a key signature of one flat.

Viola

Measures 33 and 34 of the Viola part. The notation shows eighth and sixteenth notes in a bass clef with a key signature of one flat.

Cont.

Measures 33 and 34 of the Continuo part. The notation shows a single line with figured bass notation (numbers and sharps) in a bass clef with a key signature of one flat.

Measures 33 and 34 of the Soprano part. The notation shows a single line with a treble clef and a key signature of one flat.

Con tan gra- ves pe- ca- gra-  
nit mit viel und gro- pen Sün- und

Measures 33 and 34 of the Alto part. The notation shows a single line with a treble clef and a key signature of one flat.

Con tan gra- ves pe- ca- dos  
nit mit viel und gro- pen Sün- den

Measures 33 and 34 of the Tenor part. The notation shows a single line with a bass clef and a key signature of one flat.

Con tan gra-  
nit mit viel und

Measures 33 and 34 of the Bass part. The notation shows a single line with a bass clef and a key signature of one flat.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

35 36

Oboes I y II

Violines I y II

Viola

35 36

Cont.

35 36

6 5 6 3 7

S  
E  
A

ves gro- pe- ca-  
den mit viel und gro- ßen Sün- den

C  
E  
A

dos con tan gra- ves pe- ca- dos qué pe- ca-  
den mit viel und gro- ßen Sün- den viel und gro- ßen Sün-

T  
E  
A

con tan gra- ves pe- ca- dos tan gra- ves pe- ca-  
mit viel und gro- ßen Sün- den viel und gro- ßen Sün-

B  
E  
A

ves gro- pe- ca- dos tan gra- ves pe- ca-  
den mit viel und gro- ßen Sün- den viel und gro- ßen Sün-

tr

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

37 38

Violines I y II

Viola

37 38

Cont.

37 38

S

E- dos

A- den

Dón- wo

C

E- dos

A- den

Dón- de re- wo soll ich

T

E- dos

A- den

Dón- de re- wo soll ich

B

E- dos

A- den

Dón- de re- wo soll ich

B

E- dos

A- den

Dón- de re- wo soll ich

B

E- dos

A- den

Dón- de re- wo soll ich

B

E- dos

A- den

Dón- de re- wo soll ich

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED) - J.S. BACH

Oboes I y II

39 40

Violines I y II

Viola

39 40

Cont.

39 40

de re- fu- gio  
soll ich Ret- tung

fu-  
Ret-

fu-  
Ret-

fu- gio ten- go Dón- de re- fu- gio  
Ret- tung fin- den No soll ich Ret- tung



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 41 and 42 of the Oboe I and II parts. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 41 shows a melodic line with eighth and sixteenth notes. Measure 42 shows a whole note rest.

Violines I y II

Measures 41 and 42 of the Violin I and II parts. The notation is similar to the Oboe parts, with a melodic line in measure 41 and a whole note rest in measure 42.

Viola

Measures 41 and 42 of the Viola part. The notation is similar to the other instrumental parts.

Cont.

Measures 41 and 42 of the Continuo part. The notation includes figured bass with numbers 6, 5, 3, 7, 2, 4, 2, 6, 6, 5b.

Measures 41 and 42 of the Soprano part. The notation shows a whole note rest in both measures.

Measures 41 and 42 of the Alto part. The notation shows a whole note rest in both measures.

Measures 41 and 42 of the Tenor part. The notation shows a whole note rest in both measures.

Measures 41 and 42 of the Bass part. The notation shows a whole note rest in both measures.

Handwritten: *Christe, der du bist*

Lyrics for Soprano: E-ten-go den

Lyrics for Alto: E-ten-go den

Lyrics for Tenor: gio ten-go den

Lyrics for Bass: gio ten-go den

Lyrics for Continuo: Dón-de re- fu- gio

Lyrics for Soprano: ten- fin-

Lyrics for Alto: ten- fin-

Lyrics for Tenor: tung fin- den

Lyrics for Bass: tung fin- den

Lyrics for Continuo: Dón-de re- fu- gio

Lyrics for Soprano: go den

Lyrics for Alto: go den

Lyrics for Tenor: gio ten-go den

Lyrics for Bass: gio ten-go den

Lyrics for Continuo: Dón-de re- fu- gio

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 43 and 44 for Oboes I and II. The notation shows eighth and sixteenth notes in a B-flat major key signature.

Violines I y II

Measures 43 and 44 for Violins I and II. The notation shows eighth and sixteenth notes in a B-flat major key signature.

Viola

Measures 43 and 44 for Viola. The notation shows eighth and sixteenth notes in a B-flat major key signature.

Cont.

Measures 43 and 44 for Continuo. The notation shows figured bass with figures: 7b, 5b, 43, 9, 8, 7b, 44.

C

Measures 43 and 44 for Soprano (C). The notation shows whole notes in a B-flat major key signature.

E- ten- go  
A- fin- den

F

Measures 43 and 44 for Alto (F). The notation shows whole notes in a B-flat major key signature.

E- go  
A- den

B

Measures 43 and 44 for Bass (B). The notation shows whole notes in a B-flat major key signature.

E- ten- go  
A- fin- den

*Autograph*  
29 AGO. 2004  
*Ammerlaan*

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S. BACH

Oboes I y II

Measures 45 and 46 of the Oboe I and II parts. The notation shows eighth and sixteenth notes with beams, and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

Violines I y II

Measures 45 and 46 of the Violin I and II parts. The notation shows eighth and sixteenth notes with beams, and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

Viola

Measures 45 and 46 of the Viola part. The notation shows eighth and sixteenth notes with beams, and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

Cont.

Measures 45 and 46 of the Continuo part. The notation shows eighth and sixteenth notes with beams, and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

S

Measures 45 and 46 of the Soprano part. The notation shows whole notes and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

*Antonio Brumby*

Handwritten signature of Antonio Brumby.

C

Measures 45 and 46 of the Alto part. The notation shows whole notes and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

T

Measures 45 and 46 of the Tenor part. The notation shows whole notes and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

B

Measures 45 and 46 of the Bass part. The notation shows whole notes and rests. Measure 45 has a '45' above the staff, and measure 46 has a '46' above the staff.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

47 48

Violines I y II

Viola

47 48

Cont.

9 8 7 5 3 6 6

47 48

Soprano

29 AGO. 2008

Sig! Wenn

Contralto

Sig! nun-do no no pue- de  
Wenn al- le Welt ale Welt er-

Tenore

Sig! nun-do no no pue- de  
Wenn al- le Welt ale Welt er-

Bass

Sig! nun-do no no pue- de  
Wenn al- le Welt ale Welt er-

Basso Continuo

Sig! nun-do no no pue- de  
Wenn al- le Welt ale Welt er-

Organo

Sig! nun-do no no pue- de  
Wenn al- le Welt ale Welt er-

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 49 and 50 of the Oboe I and II parts. The notation shows eighth and sixteenth notes in a treble clef with a key signature of one flat.

Violines I y II

Measures 49 and 50 of the Violin I and II parts. The notation shows eighth and sixteenth notes in a treble clef with a key signature of one flat.

Viola

Measures 49 and 50 of the Viola part. The notation shows eighth and sixteenth notes in a bass clef with a key signature of one flat.

Cont.

Measures 49 and 50 of the Continuo part. The notation shows eighth and sixteenth notes in a bass clef with a key signature of one flat.

S

Measures 49 and 50 of the Soprano part. The notation shows whole notes in a treble clef with a key signature of one flat.

E nun- al- do le no Welt pue- er-

Vocal line for Soprano with lyrics: E nun- al- do le no Welt pue- er-

C

Measures 49 and 50 of the Contralto part. The notation shows eighth and sixteenth notes in a treble clef with a key signature of one flat.

E nun- ca nopue- de nopue- de siel nun- do no nopue- de ser  
A kä- me alle Welt alle Welt wenn al- le Welt alle Welt her-

Vocal line for Contralto with lyrics: E nun- ca nopue- de nopue- de siel nun- do no nopue- de ser  
A kä- me alle Welt alle Welt wenn al- le Welt alle Welt her-

I

Measures 49 and 50 of the Tenor part. The notation shows eighth and sixteenth notes in a treble clef with a key signature of one flat.

E nun- ca nopue- de nopue- de siel nun- do no nopue- de ser  
A kä- me alle Welt alle Welt wenn al- le Welt alle Welt her-

Vocal line for Tenor with lyrics: E nun- ca nopue- de nopue- de siel nun- do no nopue- de ser  
A kä- me alle Welt alle Welt wenn al- le Welt alle Welt her-

B

Measures 49 and 50 of the Bass part. The notation shows eighth and sixteenth notes in a bass clef with a key signature of one flat.

E nun- ca siel mundo no pue- de ser  
A kä- me wenn alle Welt her- kä- me siel mundo no pue- de ser

Vocal line for Bass with lyrics: E nun- ca siel mundo no pue- de ser  
A kä- me wenn alle Welt her- kä- me siel mundo no pue- de ser

E nun- ca siel mundo no pue- de ser  
A kä- me wenn alle Welt her- kä- me siel mundo no pue- de ser

Vocal line for Bass with lyrics: E nun- ca siel mundo no pue- de ser  
A kä- me wenn alle Welt her- kä- me siel mundo no pue- de ser

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

51 52

Oboes I y II

Violines I y II

Viola 51 52

Cont.

6 7 6 7 5

51 52

S

E- de ser

A- kä- ne

AGO. 2008

C

E- nun- ca nopue- de ser nun- ca

A- kä- me alle Welt er- kä- me

I

E- nun- ca nopue- de ser nun- ca

A- kä- me alle Welt er- kä- me

B

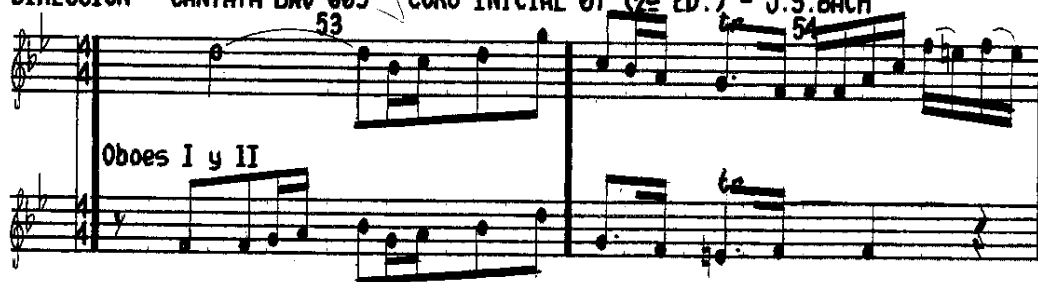
E- de ser Siet nun- do no pue- de ser

A- kä- me wenn al- le Welt er- kä- me

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S. BACH

Oboes I y II

53 54



Violines I y II

Viola

53 54



Cont.

5 5 6 5 6 7 5



S

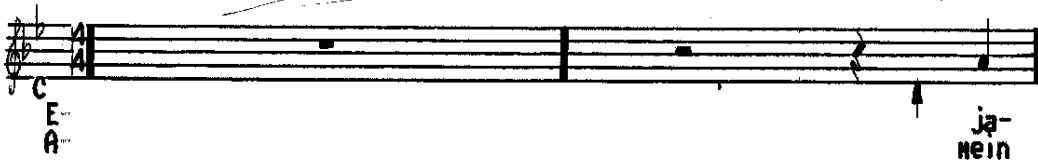
53 54

de  
nein



C

ja-  
nein



T

ja-  
nein



B



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

Oboes I y II

Measures 55 and 56 for Oboes I and II. The notation shows a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards.

Violines I y II

Measures 55 and 56 for Violins I and II. The notation shows a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards.

Viola

Measures 55 and 56 for Viola. The notation shows a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards.

Cont.

Measures 55 and 56 for Continuo. The notation shows a bass line with eighth and sixteenth notes, starting on a G3 and moving upwards.

S

Measures 55 and 56 for Soprano. The notation shows a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards.

E- nian- gus- tia des-  
A- Angst sie nicht weg-

C

Measures 55 and 56 for Contralto. The notation shows a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards.

E- más de nian-gus- tia des-  
A- Angst mein Angst sie nichtweg- can-  
nah-

I

Measures 55 and 56 for Contralto. The notation shows a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards.

E- más de nian-gus- tia des-  
A- Angst mein Angst sie nichtweg- can-  
nah-

B

Measures 55 and 56 for Bass. The notation shows a melodic line with eighth and sixteenth notes, starting on a G3 and moving upwards.

E- de nian-gus- tia des- can- so de nian-gus-  
A- meinAngstsie nichtweg- nah- me meinAngstsie



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 57 and 58 of the Oboe I and II parts. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. Measure 57 shows a melodic line starting on G4, moving up to A4, B4, and C5. Measure 58 continues the line with a descending scale: B4, A4, G4, F4, E4, D4.

Violines I y II

Measures 57 and 58 of the Violin I and II parts. The notation is similar to the Oboe parts, with a melodic line in measure 57 and a descending scale in measure 58.

Viola

Measures 57 and 58 of the Viola part. The notation follows the same melodic pattern as the other instruments.

Cont.

Continuation of the instrumental parts for measures 57 and 58. The notation shows the continuation of the melodic lines from the previous system.

Soprano (S):

E- can- so  
A- nãh- ne

Contralto (C):

E- so de nian-gus-tia des- can-  
A- ne meinAngst sie nicht weg- nãh-

Tenor (T):

E- so de nian-gus-tia des- can-  
A- ne meinAngst sie nicht weg- nãh-

Bass (B):

E- tia des- can- so de nian-gus-tia des- can-  
A nichtweg- nãh- ne meinAngst sie nicht weg- nãh-

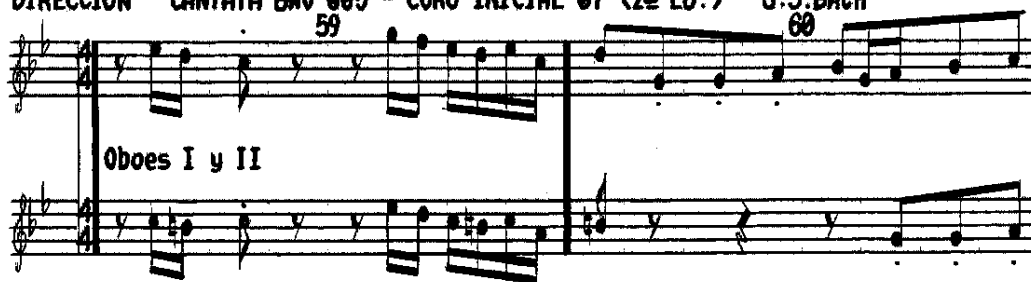
*Antonio*  
*Antônio*

Measures 57 and 58 of the vocal parts. The lyrics are in German and Portuguese. The Soprano part has a handwritten signature "Antonio" and "Antônio" over it.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

59 60

Oboes I y II



Violines I y II

Viola

59 60



Cont.

6 59 60

S  
E  
A

C  
E  
A

T  
E  
A

B  
E  
A

so  
ne

so  
ne

so  
ne

*San Lorenzo  
Coro de Cantatas*



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 61 and 62 of the Oboe I and II parts. The notation is in G major, 4/4 time. Measure 61 contains a melodic line with eighth and sixteenth notes. Measure 62 continues the line with a half note and a quarter note.

Violines I y II

Measures 61 and 62 of the Violin I and II parts. The notation is in G major, 4/4 time. Measure 61 contains a melodic line with eighth and sixteenth notes. Measure 62 continues the line with a half note and a quarter note.

Viola

Measures 61 and 62 of the Viola part. The notation is in G major, 4/4 time. Measure 61 contains a melodic line with eighth and sixteenth notes. Measure 62 continues the line with a half note and a quarter note.

Cont.

Measures 61 and 62 of the Continuo part. The notation is in G major, 4/4 time. Measure 61 contains a melodic line with eighth and sixteenth notes. Measure 62 continues the line with a half note and a quarter note.

S

Measures 61 and 62 of the Soprano part. The notation is in G major, 4/4 time. Measure 61 contains a whole note. Measure 62 contains a whole note.

C

Measures 61 and 62 of the Alto part. The notation is in G major, 4/4 time. Measure 61 contains a whole note. Measure 62 contains a whole note.

T

Measures 61 and 62 of the Tenor part. The notation is in G major, 4/4 time. Measure 61 contains a whole note. Measure 62 contains a whole note.

B

Measures 61 and 62 of the Bass part. The notation is in G major, 4/4 time. Measure 61 contains a whole note. Measure 62 contains a whole note.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S. BACH

Oboes I y II

Measures 63 and 64 for Oboes I and II. The notation shows eighth and sixteenth notes with various accidentals.

Violines I y II

Measures 63 and 64 for Violins I and II. The notation shows eighth and sixteenth notes with various accidentals.

Viola

Measures 63 and 64 for Viola. The notation shows eighth and sixteenth notes with various accidentals.

Cont.

Measures 63 and 64 for Continuo. The notation shows eighth and sixteenth notes with various accidentals.

C

Measures 63 and 64 for Cello. The notation shows eighth and sixteenth notes with various accidentals.

J

Measures 63 and 64 for Bassoon. The notation shows eighth and sixteenth notes with various accidentals.

B

Measures 63 and 64 for Bass. The notation shows eighth and sixteenth notes with various accidentals.

Antonio  
Amador  
29 AGO-2005

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 65 and 66 for Oboes I and II. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

Violines I y II

Measures 65 and 66 for Violins I and II. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

Viola

Measures 65 and 66 for Viola. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

Cont.

Measures 65 and 66 for Continuo. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

S

Measures 65 and 66 for Soprano. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

C

Measures 65 and 66 for Alto. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

T

Measures 65 and 66 for Tenor. The notation shows a melodic line with a repeat sign in measure 65 and a continuation in measure 66.

B

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 67 and 68 for Oboes I and II. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 67 has a key signature change to one sharp (F#) at the end.

Violines I y II

Measures 67 and 68 for Violins I and II. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 67 has a key signature change to one sharp (F#) at the end.

Viola

Measures 67 and 68 for Viola. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 67 has a key signature change to one sharp (F#) at the end.

Cont.

Measures 67 and 68 for Continuo. The notation shows a bass line with numbers 9, 3, 6, 6, 6, 5, #, 2, 6, 5, indicating fingerings or intervals. Measure 67 has a key signature change to one sharp (F#) at the end.

C

Measures 67 and 68 for Cello. The notation shows a bass line with a single note in measure 67 and a rest in measure 68.

F

Measures 67 and 68 for Fagot. The notation shows a bass line with a single note in measure 67 and a rest in measure 68.

B

Measures 67 and 68 for Bassoon. The notation shows a bass line with a single note in measure 67 and a rest in measure 68.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 69 and 70 of the Oboe I and II parts. Measure 69 contains a trill (tr) over a half note. Measure 70 contains a half note. The key signature is one flat (B-flat) and the time signature is 4/4.

Violines I y II

Measures 69 and 70 of the Violin I and II parts. Measure 69 contains a trill (tr) over a half note. Measure 70 contains a half note. The key signature is one flat (B-flat) and the time signature is 4/4.

Viola

Measures 69 and 70 of the Viola part. Measure 69 contains a half note. Measure 70 contains a half note. The key signature is one flat (B-flat) and the time signature is 4/4.

Cont.

Measures 69 and 70 of the Continuo part. Measure 69 contains a half note. Measure 70 contains a half note. The key signature is one flat (B-flat) and the time signature is 4/4.

Empty musical staff for measure 69. The key signature is one flat (B-flat) and the time signature is 4/4.

Empty musical staff for measure 70. The key signature is one flat (B-flat) and the time signature is 4/4.

Empty musical staff for measure 69. The key signature is one flat (B-flat) and the time signature is 4/4.

Empty musical staff for measure 70. The key signature is one flat (B-flat) and the time signature is 4/4.

Empty musical staff for measure 69. The key signature is one flat (B-flat) and the time signature is 4/4.

Empty musical staff for measure 70. The key signature is one flat (B-flat) and the time signature is 4/4.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 71 and 72 of the Oboe I and II parts. Measure 71 contains a melodic line with eighth and sixteenth notes. Measure 72 continues the line with a trill-like figure.

Violines I y II

Measures 71 and 72 of the Violin I and II parts. Measure 71 features a complex melodic line with many sixteenth notes. Measure 72 continues with a similar fast-moving line.

Viola

Measures 71 and 72 of the Viola part. Measure 71 has a simple melodic line. Measure 72 contains a trill-like figure.

Cont.

Measures 71 and 72 of the Continuo part. Measure 71 shows a simple line with some grace notes. Measure 72 continues the line.

S

Measures 71 and 72 of the Soprano part. Measure 71 has a whole note. Measure 72 has a whole note.

C

Measures 71 and 72 of the Alto part. Measure 71 has a whole note. Measure 72 has a whole note.

T

Measures 71 and 72 of the Tenor part. Measure 71 has a whole note. Measure 72 has a whole note.

B

Measures 71 and 72 of the Bass part. Measure 71 has a whole note. Measure 72 has a whole note.

*Amador*  
19 AGO. 2004  
*Amador*



DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 73 and 74 for Oboes I and II. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

Violines I y II

Measures 73 and 74 for Violins I and II. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

Viola

Measures 73 and 74 for Viola. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

Cont.

Measures 73 and 74 for Continuo. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

S

Measures 73 and 74 for Soprano. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

C

Measures 73 and 74 for Alto. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

T

Measures 73 and 74 for Tenor. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

B

Measures 73 and 74 for Bass. The notation shows a melodic line with eighth and sixteenth notes, and rests. Measure 73 has a key signature change to one flat (B-flat) and a common time signature. Measure 74 continues the melody.

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 75 and 76 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

Violines I y II

Measures 75 and 76 of the Violin I and II parts. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

Viola

Measures 75 and 76 of the Viola part. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

Cont.

Measures 75 and 76 of the Continuo part. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

S

Measures 75 and 76 of the Soprano part. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

C

Measures 75 and 76 of the Alto part. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

T

Measures 75 and 76 of the Tenor part. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

B

Measures 75 and 76 of the Bass part. The notation is in G major and 4/4 time. Measure 75 shows a melodic line starting on G4, moving up stepwise to D5, then down to G4. Measure 76 continues the line, ending on G4.

Antonio  
29 AGO 2012  
Antonio

DIRECCION CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Measures 77 and 78 for Oboes I and II. The notation shows eighth and sixteenth notes with trills in measure 78. The key signature has one flat (B-flat) and the time signature is 4/4.

Violines I y II

Measures 77 and 78 for Violins I and II. The notation shows eighth and sixteenth notes with trills in measure 78. The key signature has one flat (B-flat) and the time signature is 4/4.

Viola

Measures 77 and 78 for Viola. The notation shows eighth and sixteenth notes. The key signature has one flat (B-flat) and the time signature is 4/4.

Cont.

Measures 77 and 78 for Continuo. The notation shows eighth and sixteenth notes. The key signature has one flat (B-flat) and the time signature is 4/4.

Empty musical staves for measures 77 and 78. The key signature has one flat (B-flat) and the time signature is 4/4.

Empty musical staves for measures 77 and 78. The key signature has one flat (B-flat) and the time signature is 4/4.

Empty musical staves for measures 77 and 78. The key signature has one flat (B-flat) and the time signature is 4/4.

Empty musical staves for measures 77 and 78. The key signature has one flat (B-flat) and the time signature is 4/4.

*Antonio*  
2-8 AGO. 2008  
*Armel*

**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORO INICIAL Nº 01**

**PARTITURA DE OBOES I Y II**

**PAGINAS 061 – 070**

OBOES I y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

First system of musical notation for Oboes I and II. The top staff (I) and bottom staff (II) are in G major (one sharp) and 4/4 time. Measure 1 shows a half note G4 in the right hand and a half note G3 in the left hand. Measure 2 shows a half note A4 in the right hand and a half note A3 in the left hand.

Second system of musical notation for Oboes I and II. Measure 3 shows a half note B4 in the right hand and a half note B3 in the left hand. Measure 4 shows a half note C5 in the right hand and a half note C4 in the left hand.

*Antonio*  
13 SET. 2008  
*Churruarín*

OBOES I y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Third system of musical notation for Oboes I and II. Measure 5 shows a half note D5 in the right hand and a half note D4 in the left hand. Measure 6 shows a half note E5 in the right hand and a half note E4 in the left hand.

Fourth system of musical notation for Oboes I and II. Measure 7 shows a half note F5 in the right hand and a half note F4 in the left hand. Measure 8 shows a half note G5 in the right hand and a half note G4 in the left hand.

OBOES I y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

10

11

This block contains the musical notation for measures 10 and 11. It features two staves: the top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 10 and 11 are printed above the staves.

12

13

This block contains the musical notation for measures 12 and 13. It features two staves: the top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 12 and 13 are printed above the staves.

*Antonio*  
1 SET-2008  
*Antonio*

OBOES I y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

13

14

This block contains the musical notation for measures 13 and 14. It features two staves: the top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 13 and 14 are printed above the staves.

15

16

This block contains the musical notation for measures 15 and 16. It features two staves: the top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 15 and 16 are printed above the staves.

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

17 18

First system of musical notation for measures 17 and 18. It consists of two staves, I and II, in G major (one sharp) and 4/4 time. Measure 17 shows the Oboe I part with a treble clef and a half note G, and the Oboe II part with a bass clef and a half note G. Measure 18 continues the melody with a half note A in both parts.

tr 19 20

Second system of musical notation for measures 19 and 20. Measure 19 features a trill (tr) on a half note A in both parts. Measure 20 continues with a half note B in both parts.

*Antonio*  
3 SET. 2008  
*Quintero*

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

21 22

Third system of musical notation for measures 21 and 22. Measure 21 shows a half note C in both parts. Measure 22 continues with a half note D in both parts.

23 24

Fourth system of musical notation for measures 23 and 24. Measure 23 shows a half note E in both parts. Measure 24 continues with a half note F in both parts.

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

25

26

I

II

Detailed description: This block contains the first system of musical notation for Oboes I and II, measures 25 and 26. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 25 shows Oboe I playing a series of eighth notes and Oboe II playing a similar pattern. Measure 26 continues the melodic lines. The staves are labeled 'I' and 'II' at the beginning.

27

tr

28

I

II

Detailed description: This block contains the second system of musical notation for Oboes I and II, measures 27 and 28. Measure 27 features a trill (tr) in Oboe I. Measure 28 continues the melodic lines. The staves are labeled 'I' and 'II' at the beginning.

*Clara Jorrit*  
1.ª SET. 2008  
*Wanda Clara*

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

29

30

I

II

Detailed description: This block contains the third system of musical notation for Oboes I and II, measures 29 and 30. The melodic lines continue from the previous system. The staves are labeled 'I' and 'II' at the beginning.

31

32

tr

I

II

Detailed description: This block contains the fourth system of musical notation for Oboes I and II, measures 31 and 32. Measure 32 features a trill (tr) in Oboe I. The staves are labeled 'I' and 'II' at the beginning.



OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

33 34

I

II

35 36

I

II

Antonio  
3 SET. 2008  
Amador

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

37 38

I

II

39 40

I

II

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

41 42

Handwritten musical notation for measures 41 and 42. The top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. Measure 41 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 42 continues the melody in Oboe I with a rest in Oboe II.

43 44

Handwritten musical notation for measures 43 and 44. The top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. Measure 43 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 44 continues the melody in Oboe I with a rest in Oboe II.

*Antonio*  
3-SET-2008  
*Amica*

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

45 46

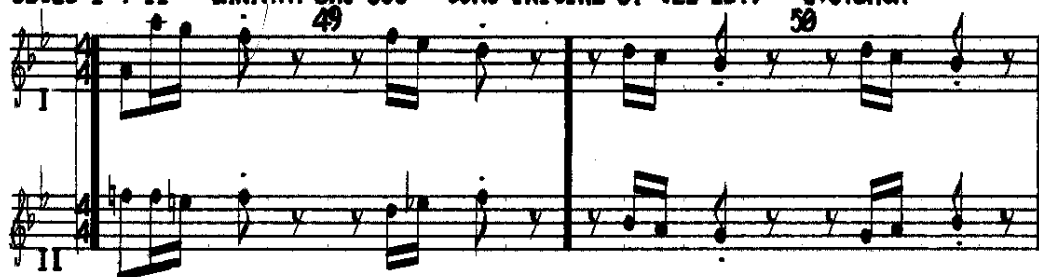
Handwritten musical notation for measures 45 and 46. The top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. Measure 45 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 46 continues the melody in Oboe I with a rest in Oboe II.

47 48

Handwritten musical notation for measures 47 and 48. The top staff is for Oboe I and the bottom staff is for Oboe II. Both staves are in G major (one sharp) and 4/4 time. Measure 47 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 48 continues the melody in Oboe I with a rest in Oboe II.

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

49 50



51 52



Antonio  
3 SET. 2008  
Antonio

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

53 54



55 56



OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

57 58



59 60



*Antonio*  
3 SET. 2008  
*Antonio*

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

61 62



63 64



OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

65 66

I

II

67 68

I

II

3 SET. 2008  
*Amador*

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

69 70

I

II

71 72

I

II

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

First system of the musical score for Oboes I and II, measures 73 and 74. The music is in G major (one sharp) and 4/4 time. Measure 73 shows a melodic line in the upper staff (Oboe I) and a supporting line in the lower staff (Oboe II). Measure 74 continues the melodic development with some rests in the lower staff.

Second system of the musical score for Oboes I and II, measures 75 and 76. Both measures feature a more active, rhythmic melody in the upper staff, with the lower staff providing harmonic support. Measure 76 ends with a repeat sign.

*Antonio*  
11 SEP 2008  
*Amor*

OBOES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Third system of the musical score for Oboes I and II, measures 77 and 78. Measure 77 continues the melodic line. Measure 78 features a trill (tr) in the upper staff, followed by a fermata over the final note.

**CANTATA WV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORO INICIAL Nº 01**

**PARTITURA DE VIOLINES**

**PAGINAS 072 – 081**

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 1 and 2. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 1 contains a whole note chord in both staves. Measure 2 contains a half note chord in both staves.

Violin I and II staves, measures 3 and 4. Measure 3 contains a half note chord in both staves. Measure 4 contains a half note chord in both staves.

*Antonio*  
14 SET. 2008  
*Arce en clavic*

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 5 and 6. Measure 5 contains a half note chord in both staves. Measure 6 contains a half note chord in both staves.

Violin I and II staves, measures 7 and 8. Measure 7 contains a half note chord in both staves. Measure 8 contains a half note chord in both staves.



VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 9 and 10. Measure 9 includes a fermata. Measure 10 includes a trill (tr).

Violin I and II staves, measures 11 and 12. Measure 11 includes a fermata. Measure 12 includes a trill (tr).

*Antonio*  
*Alonso*  
2000

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 13 and 14. Measure 13 includes a fermata. Measure 14 includes a trill (tr).

Violin I and II staves, measures 15 and 16. Measure 15 includes a fermata. Measure 16 includes a trill (tr).

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 17-20. Measure 17 includes a trill (tr) in the first staff. Measure 18 has a slur over the first staff. Measure 19 has a trill (tr) in the first staff. Measure 20 has a slur over the first staff. A handwritten signature and date "19 SET. 2008" are visible below the staves.

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 21-24. Measure 21 has a slur over the first staff. Measure 22 has a slur over the first staff. Measure 23 has a slur over the first staff. Measure 24 has a slur over the first staff.

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Violin I and II staves, measures 25 and 26. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 25 shows a melodic line in Violin I with a trill (tr) in measure 26. Measure 26 shows a sustained note in Violin I and a melodic line in Violin II.

Violin I and II staves, measures 27 and 28. Measure 27 features a trill (tr) in Violin I. Measure 28 shows a sustained note in Violin I and a melodic line in Violin II.

*Antonio*  
20 SET 2000  
*Antonio*

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Violin I and II staves, measures 29 and 30. Measure 29 shows a melodic line in Violin I and a sustained note in Violin II. Measure 30 shows a melodic line in Violin I and a melodic line in Violin II.

Violin I and II staves, measures 31 and 32. Measure 31 shows a melodic line in Violin I and a melodic line in Violin II. Measure 32 features a trill (tr) in Violin I and a trill (tr) in Violin II.

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

Violin I and II staves, measures 33 and 34. The music is in G major, 4/4 time. Measure 33 shows a half note G4 in the first staff and a half note E4 in the second staff. Measure 34 shows a half note A4 in the first staff and a half note F#4 in the second staff.

Violin I and II staves, measures 35 and 36. Measure 35 shows a half note B4 in the first staff and a half note D5 in the second staff. Measure 36 shows a half note C5 in the first staff and a half note B4 in the second staff.

*Guillermo*  
20 SET-2008  
*Arutunian*

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

Violin I and II staves, measures 37 and 38. Measure 37 shows a half note A4 in the first staff and a half note G4 in the second staff. Measure 38 shows a half note B4 in the first staff and a half note A4 in the second staff.

Violin I and II staves, measures 39 and 40. Measure 39 shows a half note C5 in the first staff and a half note B4 in the second staff. Measure 40 shows a half note D5 in the first staff and a half note C5 in the second staff.

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Violin I and II staves, measures 41 and 42. The music is in G major, 4/4 time. Measure 41 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 42 features a half note A4 in the first staff and a half note F#4 in the second staff.

Violin I and II staves, measures 43 and 44. Measure 43 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 44 features a half note A4 in the first staff and a half note F#4 in the second staff.

*Antonio*  
8 SET. 2008  
*Armando*

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (22 D.) - J.S.BACH

Violin I and II staves, measures 45 and 46. Measure 45 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 46 features a half note A4 in the first staff and a half note F#4 in the second staff.

Violin I and II staves, measures 47 and 48. Measure 47 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 48 features a half note A4 in the first staff and a half note F#4 in the second staff.

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

49 50

I  
II

51 52

I  
II

*Antonio*  
SET. 2008

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

53 54

I  
II

55 56

I  
II

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 57-60. The music is in G major (one sharp) and 4/4 time. Measures 57 and 58 show a melodic line in Violin I with a descending sequence in Violin II. Measures 59 and 60 continue this pattern with some rhythmic variation.

*Antonio*  
Amador

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 61-64. Measures 61 and 62 show a more complex melodic line in Violin I with a supporting bass line in Violin II. Measures 63 and 64 continue the melodic development in Violin I.

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

65 66

67 68

*Antonio*  
20 SEP. 2008  
*Amador*

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

69 70

71 72



VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 73 and 74. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 73 shows a melodic line in Violin I with a slur over measures 73 and 74, and a corresponding line in Violin II. Measure 74 continues the melodic line in Violin I and has a repeat sign at the end.

Violin I and II staves, measures 75 and 76. Measure 75 shows a melodic line in Violin I and a corresponding line in Violin II. Measure 76 continues the melodic line in Violin I and has a repeat sign at the end.

*Alfonso*  
12 SET-2008  
*Alfonso*

VIOLINES I Y II - CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 77 and 78. Measure 77 shows a melodic line in Violin I and a corresponding line in Violin II. Measure 78 continues the melodic line in Violin I and has a trill (tr) and a repeat sign at the end.

**CANTATA BWV 005**

**J.S.BACH**

**2º EDICIÓN**

**CORO INICIAL Nº 01**

**PARTITURA DE VIOLA**

**PAGINAS 083 - 087**

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

1 2 3 4 5 6 7 8

*Antônio*  
13 SET. 2009  
*Antônio*

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

9 10 11 12 13 14 15 16

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

17 18

19 20

21 22

23 24

14 SET. 2008

Antonio

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

25 26

27 28

29 30

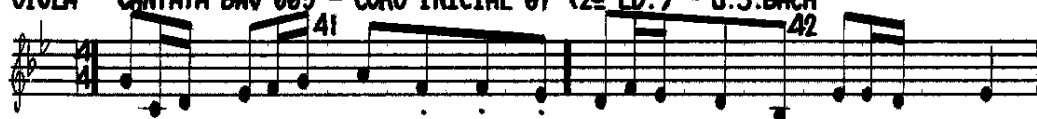
31 32

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



*Ar. Louro*  
13 SET. 2008  
*Coro e Clarinet*

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



VIOLA CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

49 50

51 52

53 54

55 56

*Antônio*  
13 SET 2008  
*Antônio Carlos*

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (22 ED.) - J.S.BACH

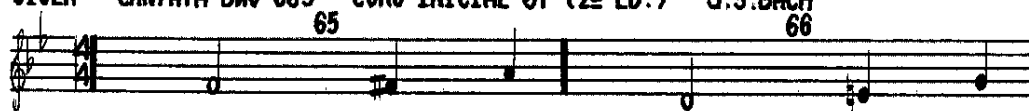
57 58

59 60

61 62

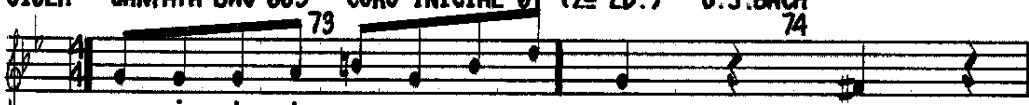
63 64

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



*Antonio*  
3 SET. 2008  
*Amador*

VIOLA CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



**CORAL BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORO INICIAL Nº 01**

**PARTITURA DE CONTINUO**

**PAGINAS 089 – 093**



CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Measures 1-8 of the Continuo part. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music features a series of eighth and sixteenth notes, with some rests. Fingerings are indicated by numbers 1 through 8 above the notes. Measure 1 starts with a whole note G2, followed by a half note G2, a quarter note A2, and a quarter note Bb2. Measure 2 continues with a quarter note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. Measure 3 has a quarter note E3, a quarter note F3, a quarter note G3, and a quarter note A3. Measure 4 has a quarter note A3, a quarter note Bb3, a quarter note C4, and a quarter note D4. Measure 5 has a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. Measure 6 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 7 has a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 8 ends with a quarter note F4, a quarter note E4, and a quarter note D4.

*Antônio Carlos*  
 1970

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Measures 9-16 of the Continuo part. The score continues on a single staff with a treble clef and a key signature of one flat. Measure 9 starts with a quarter note E3, a quarter note F3, a quarter note G3, and a quarter note A3. Measure 10 has a quarter note A3, a quarter note Bb3, a quarter note C4, and a quarter note D4. Measure 11 has a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. Measure 12 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 13 has a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 14 has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 15 has a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter note G3. Measure 16 ends with a quarter note F3, a quarter note E3, and a quarter note D3.

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Measures 17-24 of the Continuo part. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The measures are numbered 17 through 24. Fingerings are indicated by numbers 1-5 below the notes. A signature "Alfonso Martínez" is written across measures 23 and 24.

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Measures 25-32 of the Continuo part. The score continues on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The measures are numbered 25 through 32. Fingerings are indicated by numbers 1-5 below the notes.

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Measures 33-40 of the Continuo part. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music features a series of eighth and sixteenth notes, with some measures containing rests. Fingering numbers (1-7) are indicated below the notes. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are printed above the staff.

*Américo*  
Américo

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Measures 41-48 of the Continuo part. The score continues on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music features a series of eighth and sixteenth notes, with some measures containing rests. Fingering numbers (1-7) are indicated below the notes. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are printed above the staff.

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

49 50

51 52

53 54

55 56

Antonio SET. 2008

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

57 58

59 60

61 62

63 64

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Handwritten musical score for guitar, featuring four staves of music. The score includes measures 65 through 72. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and various chord symbols and fingerings. The score is signed "Antonio" and dated "10 SET. 2008".

CONTINUO CANTATA BWV 005 - CORO INICIAL 01 (2a ED.) - J.S.BACH

[illegible]

**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICION**

**CORAL FINAL Nº 07**

**PARTITURA DE DIRECCION**

**PAGINAS 096 - 098**

**CANTATA BWV 005**

**CORAL FINAL Nº 07**

**J.S.BACH**

**2ª EDICIÓN**

**AGRUPAMIENTO Y DISTRIBUCIÓN  
DE INSTRUMENTOS**

**Voz : Soprano**

**Instrumentos asociados : Violín I , Oboes I  
y II , Trompa “ da tirarsi”**

**Voz : Contralto**

**Instrumentos asociados : Violín II**

**Voz : Tenor**

**Instrumentos asociados : Viola**

**Voz : Bajo**

**Instrumentos asociados : Continuo**

DIRECCION CANTATA BWV 005 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

1 2 3

S  
A  
T  
B

Gü-e ni co-ra-zón Tu Es-  
Führ auch mein Herz und Sinn Durch

*Alto*  
3 JUN 2009  
*Amey davis*

DIRECCION CANTATA BWV 005 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

4 5 6

S  
A  
T  
B

E pí-ri-tu ya-sí hin E-vi-te con cui-  
dei-nen Geist da-ich nög al-les



DIRECCION CANTATA BWV 005 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

7 8 9

S  
C  
T  
B

E da- do Ser se- pa- ra- do de Tí y  
A nei- den Was mich und dich kann schei- den und

*Alfonso Cruzado*  
2 JUN 2008

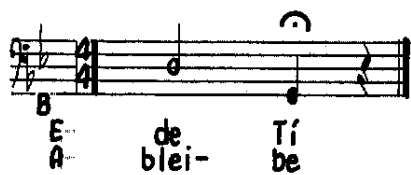
DIRECCION CANTATA BWV 005 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

10 11 12

S  
C  
T  
B

E se- ag- ter- na- nen- te O- tro hien- bro más  
A ich an dei- nen Lei- be ein Glied- naß e- wig

DIRECCION CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH



1

Antonio  
A 3 JUN - 2008  
Carmelo

**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORAL FINAL Nº 07**

**PARTITURA DE SOPRANOS**

**PAGINAS 100**

SOPRANOS CANTATA BWV 005 - CORAL FINAL 07 (2<sup>a</sup> ED.) - J.S.BACH

1 2

E- A- Guí- e mi co- ra- und  
Führ auch mein Herz

3 4

E- A- zón Sinn TuEs- pí- ri- tu geist da-  
Durch dei- nen Geist da-

5 6

E- A- sí hin E- Daß vi- ich te mög con al- cui-  
les

7 8

E- A- da- do den Ser was se- nich pa- und ra- dich do kann  
mei- den kann

*Handwritten signature and date: 17 JUL 2000*

SOPRANOS CANTATA BWV 005 - CORAL FINAL 07 (2<sup>a</sup> ED.) - J.S.BACH

9 10

E- A- de schei- Tí den y und se- ich an ter- na-  
nen

11 12

E- A- nen- Lei- te be O- tro glied- niem- bro- más wig  
Lei- be O- tro glied- niem- bro- más wig

13

E- A- de- blei- Tí be

**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORAL FINAL Nº 07**

**PARTITURA DE CONTRALTOS**

**PAGINAS 102**

CONTRALTOS CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH

1 2

E A Guí- e mi co- ra-  
A Fuhr auch mein Herz und

3 4

E zón Tu Es- pí- ri- tu ya-  
A Sinn Durch dei- nen Geist da-

5 6

E sí E- vi- te con cui-  
A hin daß ich mög al- les

7 8

E da- do Ser se- pa- ra- do  
A mei- den was mich und dich kann

*Antonio*  
13 JUN 2008  
*Ames*

CONTRALTOS CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH

9 10

E de Tí y se- ag- ter- na-  
A schei- den und ich an dei- nen

11 12

E nen- te o- tro niem- bro- nás  
A Lei- be Ein glied- naß e- wig

13

E de Tí  
A blei- be

**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORAL FINAL Nº 07**

**PARTITURA DE TENORES**

**PAGINAS 104**

TENORES CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH

1 Führ e auch mein 2 Co- Herz ra- und

3 zón Sinn 4 TuEs- pí- ri- tu 5 Durch dei- nen Geist 6 ya- da-

7 sí hin 8 E- daß vi- ich te mög con al- cui- les

da- mei - do den Ser was se- mich pa- und ra- dich do kann

TENORES CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH

9 de schei- 10 Tí den y und se- ich ae- ter- na 11 nen- Lei- 12 te be o- ein tro- niem- bro- más 13 de blei- Tí be



**CANTATA BWV 005**

**J.S.BACH**

**2ª EDICIÓN**

**CORAL FINAL Nº 07**

**PARTITURA DE BAJOS**

**PAGINAS 106**

BAJOS CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH

1 2

E A Gü-e mi co-ra-  
A Führ-auch mein Herz-und

3 4

E zón Sinn TuEs-pí-ri-tu ya-  
A Sinn Durch dei-nen Geist da-

5 6

E sí hin E-daß vi-ich te con cui-  
A hin daß ich mög al-les

7 8

E da-meí-do den Ser-se pa-ra-do  
A mei-nich and-dich kann

BAJOS CANTATA BWV 005 - CORAL FINAL 07 (22 ED.) - J.S.BACH

9 10

E de schei-Tí den y und se-ich an ter-dei-na-  
A den-Lei-te be o-tro Glied-niem-bro nás

11 12

E blei-Tí be

13

E de blei-Tí be  
A